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HANDEL & HAYDN SOCIETY OF BOSTON
CHRISTOPHER HOGWOOD, *Conductor*
ROBERT LEVIN, *Fortepiano*

All-Mozart Program

Symphony No. 29 in A major, K.186a (201)
Allegro moderato
Andante
Menuetto

Piano Concerto No. 19 in F major, K.459
Allegro
Allegretto
Allegro assai

Intermission

Fantasy on themes submitted by
the audience
ROBERT LEVIN

Concert-Rondo in A major,
for Piano and Orchestra, K.386

Symphony No. 29 in A major, K.186a (201)
Allegro con spirito

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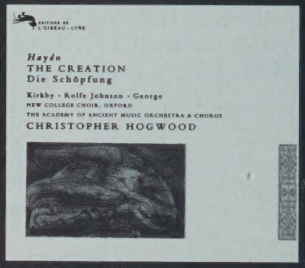

Christopher Hogwood is exclusively on L'Oiseau Lyre/London Records.

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Fortepiano made by Thomas & Barbara Wolf, Washington, D.C., 1990
after Johann Schantz, Vienna c. 1800

The 1991 Mostly Mozart Festival is made possible with the generous support of the Annie Laurie Aitken Charitable Trust, The Aaron Diamond Foundation, Friends of Mostly Mozart, The Eleanor Naylor Dana Charitable Trust, The Shubert Foundation, Ann and Gordon Getty Foundation, The Charles E. Culpeper Foundation, S.H. and Helen R. Scheuer Family Foundation, the New York State Council on the Arts, and the National Endowment for the Arts.

The Handel & Haydn Society wishes to express its appreciation for the E. Nakamichi Foundation for this appearance at the Mostly Mozart Festival.

Notes on the Program

by STEVEN LEDBETTER

Neoplatonic philosophers of the Renaissance founded societies devoted to the promulgation of scholarship or artistic thought, calling these organizations "academies" after a grove in Athens sacred to the memory of the mythological hero Academus, where Plato had founded a school. Hundreds of these academies sprang up before the end of the sixteenth century, eventually spreading to other countries. Gradually the term "academy" became more and more comprehensive. Today it is used mostly to refer to schools or learned associations.

In the late eighteenth century, though, the term "academy" also referred to almost any concert that had aristocratic backing. For most of his concerts, Mozart used the term "Akademie" and arranged the music in something like the plan of this evening's program. Musical performances in those days began early (perhaps at 6 p.m.) and went on far longer than today's concerts do—easily three hours or more. Moreover, they included a wider range of musical types than concerts normally do today—a mixture of orchestral, vocal, and solo music to give the audience plenty of variety. Often the evening opened with the first movement or several movements of a symphony. The remainder of the symphony was performed right at the end, making it the "bread" in a big musical sandwich. In between there might be opera arias, a concerto or two, instrumental solos (especially one by the soloist featured in the concerto), and perhaps a display of improvised music-making.

This evening's "academy" is organized very much like one of Mozart's, and even includes that rarest of elements in our modern concert life, the improvised musical number. Improvisation used to be a highly regarded skill, even for musicians who did not consider themselves composers. (For composers, of course, it is almost a necessity.) When an artist offered an improvisation two centuries ago, he might prove that he was truly improvising by offering to base his performance on a theme suggested by someone in the audience only moments before it was to be heard. Robert Levin will revive the old practice by calling for a submitted theme, upon which he will then create a piece extemporaneously.

Symphony No. 29 in A major, K.186a (201)

WOLFGANG AMADEUS MOZART
Born January 27, 1756, in Salzburg
Died December 5, 1791, in Vienna

We tend to think of a symphony as a particularly demanding, large-scale orchestral work that will serve as the high point (and sometimes even the only piece) on an orchestral program. That is a view that developed during the nineteenth century, largely owing to the work of Beethoven, abetted by such later masters as Brahms, Bruckner, and Mahler. But in the eight-

eenth century—and especially before the last quarter of that century—the notion of "symphony" was normally altogether less pretentious. It was most often considered merely preparation for a main event, as the definition by Johann Philipp Kirnberger, written for Sulzer's *General Theory of the Fine Arts* (1772), indicates:

> The symphony is particularly suited to the expression of greatness, solemnity, and stateliness. Its purpose is to prepare the listener for the important [!] music that follows, or, in a concert in a hall, to exhibit all the pomp of instrumental music... The concert symphony, which constitutes an independent entity with no notion of its serving to introduce other music, achieves its purpose solely through a sonorous, brilliant, and fiery manner of writing.

The symphony-as-introduction was generally less highly regarded than the opera or oratorio that followed. It was often merely a curtain-raiser, and it may even have played a role in church services. Sometimes a symphony might be placed at the end of a concert, but it was also common to play all of the movements except the finale at the beginning (where they would function as an overture), and then save the last movement to end the evening's music-making, most of which would be vocal rather than instrumental.

During the last years of the eighteenth century, though, Haydn and Mozart wrote symphonies that were clearly independent entities that demanded the attention of listeners in a way that many earlier symphonies did not. The character of the instrumental writing grew more complex and virtuosic, the ideas became bolder and more dramatic, and sudden shifts of key, rhythm, dynamics, and mood gave the symphony a more dramatic character. The process was not, perhaps, entirely intentional on the composers' part, and it took place over a period of decades. But there are, nonetheless, certain high-water marks along the way, scores that capture a new level of seriousness and complexity (attributes that often revealed themselves in music of considerable wit). One such score is the Mozart Symphony conventionally identified as No. 29 in A major.

Like so many of Mozart's Salzburg symphonies, this one exists with virtually no indication of the reason why Mozart might have composed it and to what purpose it might have been put. It is part of a massive outpouring of symphonies in the early 1770s, mostly for the relatively small forces available to Mozart in Salzburg (it was only after visiting Mannheim in 1778 that Mozart wrote to his father, "Ah, if only we too had clarinets! You cannot imagine the glorious effect of a symphony with flutes, oboes, and clarinets."). But even though he was limited in the size and instrumentation of his orchestra, Mozart's symphonies seem to be aiming in the direction of greater weight and significance. In the Symphony in A this weight can be seen partly in Mozart's decision to compose three of the four movements (all except the *Menuetto*) in the shape that we call sonata form, generally regarded as a serious or intellectual approach. Each of these sonata-form movements has two substantial sections—the exposition and the development-recapitulation complex—that is supposed to be repeated, and in all three of these movements Mozart adds a further element of weight in a coda that brings the movement to a close. In addition, Mozart seems to be intent on fusing some chamber music elements (especially the independent part-writing) with the older symphonic tradition. He may have developed his interest under the influence of Haydn, who was experimenting in many of the same ways early in the 1770s.

The first movement is striking in its complete avoidance of the customary display of fanfares and dramatic bow-strokes to open the work. Indeed, it begins with the presentation of a sober argument—a quiet octave leap in the violins, followed by a gradually climbing figure in eighth-notes, all of this supported by the lower strings in a contrapuntal style that suggests the character of church music. When the phrase ends, the material begins a repetition, but now *forte*, with sustained octaves in the wind instruments and an imitation between upper and lower strings

on the main theme. Mozart arrives with remarkable promptness at the new key and presents a whole series of new thematic ideas of varying characters. The development is animated by running scale passages, and the recapitulation brings back all of the varied material of the exposition, now in the home key. The coda recalls the imitation of the opening once again.

Both the second and third movements are built on themes emphasizing dotted rhythms, a characteristic of much French music in the late eighteenth century, where it was considered especially stately. The slow movement is given over largely to the muted strings, with occasional support or echoing from the woodwinds, which act to enrich the string quartet texture. The *Menuetto* provides graceful contrasts of color and dynamic while concentrating single-mindedly (in the main section) on one rhythmic pattern.

The finale, *Allegro con spirito*, is really filled with spirit and fire. The measured tremolos, the trills, the racing scales up or down all keep the level of activity high, with only the slightest trace of relaxation for the secondary theme. Each of the major sections—exposition, development, and recapitulation—ends with a breath-taking upward scale to nothing. Has everything come to a grinding halt? But no! After a heartbeat's pause, the racing figure continues in the next section of the piece. At the end of the recapitulation, this racing figure continues in a bold orchestral unison to the final energetic phrases. One more rushing scale to silence—and Mozart's *jeu d'esprit* comes to its breathless conclusion.

Piano Concerto No. 19 in F major, K.459

WOLFGANG AMADEUS MOZART

The F-major concerto is the last of six works that Mozart composed in the incredibly fruitful year of 1784, which was—in purely financial terms—the most successful year he ever enjoyed. Audiences clamored to hear him play. The heaviest concentration of concerts came during Lent (when theaters and opera houses were closed); Mozart noted in a letter to his father that he had given 19 concerts in the month of March alone, including performances in private houses as well as his own "academies." There were not so many performances later in the year (and, in any case, the composer was sidelined by illness—probably a kidney infection—in August and no doubt distracted by the birth of his and Constanze's second child, Carl Thomas, in early September. He had composed four concertos (K.449, 450, 451, and 453) between the beginning of February and mid-April (even while giving all those concerts!), but only two more concertos for the rest of the year: K.456 in B-flat was completed at the end of September, and the present F-major concerto, K.459, on December 11.

We have no specific evidence of a performance for which this piece might have been intended. But since Mozart rarely finished such a work more than a few days before it was needed, we have grounds for supposition: three days after he completed the new concerto, Mozart was initiated into the Masonic lodge *zur Wohltätigkeit* ("Beneficence") in Vienna. For the rest of his life he was involved in the order and devoted to its ideas of Nature, Reason, and the Brotherhood of Man. We know that he composed music for Masonic ceremonies, and that the lodges included men of many talents, intellectual and artistic, so it is not inconceivable that he may have planned the new work in connection with his acceptance into their circle. This is all, however, pure speculation.

We do know that Mozart played the F-major concerto in Frankfurt on October 15, 1790, in a concert that was part of the festivities accompanying the coronation of Leopold II. (The program also included the D-major Concerto, K.537, now known as the *Coronation* Concerto because of that event.) But beyond that, performances in the composer's lifetime are hard to locate.

In the last four of his 1784 concertos, Mozart seems to have been obsessed—though that is really too strong a word—with a stereotyped march rhythm, which is, in any case, unavoidable in the late eighteenth century. It lies at the heart of virtually all march music and of anything that even approaches it in character. It is a

common accompaniment figure for any music in 4/4 time and was very frequently used to punctuate the ends of phrases. But in these concertos—K.451, 453, 456, and 459—composed in March, April, September, and December of 1784, Mozart bases his main thematic idea on a commonplace of the style, almost as if he were determined to take the most hackneyed idea possible and show what could still be done with it. And indeed he does! Each of the first movements built on this rhythm comes off as having an entirely different expressive quality. Of these concertos, K.459 is positively the most buoyant, the most lighthearted, the most imbued with a quality of dance.

The opening orchestral ritornello is filled with thematic ideas in different characters so that it seems for a time as if the opening figure was just a momentary fancy, soon to be forgotten. But when the soloist enters, it becomes clear that in fact much of the discussion to follow will confront that stereotyped dotted rhythm, and after the second theme has appeared (in a delicious dialogue between strings and winds, then repeated with decorations by the soloist), it is even more obvious that the subject under discussion is that dotted rhythm. Yet what might become martial and aggressive is here simply cheerful and witty conversation. The cadenza is Mozart's own.

Allegretto is a rather unusual tempo for a slow movement, somewhat faster than expected. The orchestra begins with a leisurely theme of unusual phrasing followed by a marvelous syncopated figure in the first violins and first oboe that turns unexpectedly dark with a brief passionate outburst before the entrance of the soloist (who has a charming conversation with flute and bassoon on the subject of the first theme). This outburst never returns, though there are occasional moves toward the minor later on that seem to hint at a remembrance of things past. There are scarcely plumbed depths here, which, in the generally sunny context, are unexpectedly moving. The woodwinds in general play a large role in this movement, playing with one another in delightful scale passages at the very end, rather like a passage from one of Mozart's operas (*Figaro*, perhaps, though that was still more than a year in the future) marked by such sensitive woodwind writing.

The finale is a vivacious rondo built on a theme that is itself constructed from a tiny three-note figure with brilliant wit and astonishing invention. Mozart teases us with what sounds like the beginning of a fugue, a "scholarly" genre that is out of place in a piano concerto—"out of place," that is, unless a genius like Mozart makes it a jovial (yet "serious") foil to the witty rondo theme. The interplay of these elements is brilliantly worked out in this finale, the capstone to the comedy of manners—only just touched by poignancy in the slow movement—that climaxes the concerto year of 1784.

Concert-Rondo in A major, for Piano and Orchestra, K.386

WOLFGANG AMADEUS MOZART

The Concert-Rondo in A major is a kind of twin to the finale of Mozart's Piano Concerto in A, K.414 (386a, 385p): the two works are in the same key, the same meter, and the same tempo; they share the same "popular" style and the same formal plan. Moreover they seem to have been composed one after the other—the Concert-Rondo on October 19, 1782, and the full concerto sometime in the autumn of 1782. The obvious and immediate assumption made by Mozart scholars upon discovering this similarity was that Mozart planned the rondo for the finale of his concerto and then rejected it, but wrote another one in a similar style. More recently Alan Tyson has argued that Mozart intended it as an independent movement.

The autograph manuscript was not quite complete when it was sold, along with many other Mozart manuscripts, to the publisher J.A. André. But as late as 1840 the manuscript was "complete except for the last leaf." The entire work was transcribed by solo piano by Cipriani Potter while it was still in André's possession, though Potter had to compose his own ending in lieu of the missing conclusion.

When Mozart manuscripts were auctioned off, the English composer William Sterndale Bennett purchased the Concert-Rondo and then cut it into pieces! Evidently, since the manuscript was incomplete, he felt he could use bits of it for souvenirs, gifts for his friends, or items to sell to collectors. After such depredations, only about half of the original score is known today. Without Potter's piano transcription the work would have been essentially lost. But several scholars—among them Alfred Einstein and Paul Badura-Skoda working with Charles Mackerras—prepared reconstructions of the work based on Potter's transcription and the surviving pages of the autograph manuscript.

Then, as happens with surprising frequency to old manuscripts, the missing sheet, the original ending of the concert-rondo, in Mozart's hand, turned up in the British Library. Tyson discovered that the sheet, misplaced shortly after Mozart's death, had found its way into the papers of Mozart's pupil Süssmayer. This discovery immediately made older reconstructions of the work out of date, since they were working from a copy that did not have Mozart's ending. The new version by Tyson and Mackerras combines information from the surviving pages of the autograph, now including the close of the piece, with the Potter transcription for the recreation of the missing parts. We are closer than we have been before to getting a complete text of the Concert-Rondo in A, but it is unlikely that all the fragments scattered by Sterndale Bennett will ever be reassembled.

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About the piano

The brothers Johann and Wenzel Schantz, along with Anton Walter and the Stein-Striecher family, were considered the most important and innovative of the scores of piano makers working in Vienna at the end of the eighteenth century. In 1796 Johann (Wenzel died in 1791) and Walter were called "the two most professional masters" known in the *Jahrbuch der Tonkunst von Wien und Frag.* Beethoven, Kummel, and Haydn all owned Schantz pianos at one time, but it was Haydn who especially recommended them. In his correspondence with pupil Marianne von Genzinger, Haydn praises the expressive and subtle effects of the Schantz piano. The use of equal length unison strings, a ribbing system similar to that of modern pianos, and the choice of striking point (particularly in the tenor and bass) made these instruments distinctive from the less homogenous but sometimes more dramatic pianos of Walter.

Meet the Artists

Christopher Hogwood is one of the world's most popular conductors and a leader of the "Historically Informed Performance" movement. In his early career, Mr. Hogwood cofounded the Early Music Consort with David Munrow and maintained a ten-year association with Neville Marriner's Academy of St. Martin-in-the-Fields, serving as both performer and researcher. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. The Academy of Ancient Music is now internationally acclaimed, with a busy schedule of performances around the world and a host of bestselling recordings to its credit. Since Mr. Hogwood joined H&H, the Society has reclaimed its position as one of the most prominent musical ensembles in the nation by assembling a pre-eminent period

instrument orchestra, maintaining an exceptional chorus, and by reaching new audiences through tours and recordings.

Christopher Hogwood has performed with the Mostly Mozart Festival for six years (1982, 1984-1988). He has appeared with the Mostly Mozart Festival Orchestra and with Music on Original Instruments, performing works by Beethoven, Handel, Haydn, Mozart, Telemann, and Vivaldi.

Pianist **Robert Levin** has been heard throughout the United States and Europe in recital, as soloist with major orchestras, and in chamber concerts. He has appeared regularly at such festivals as Midsummer Mozart (San Francisco), Sarasota (Florida), Tanglewood (Massachusetts), the Mozartwoche in Salzburg (Austria), Lockenhaus (Austria), Sofia (Bulgaria), Kuhmo (Finland), and Fontainebleau (France). Mr. Levin is unique among today's pianists in his restoration of the Classical period practice of improvised embellishments and cadenzas; his Mozart and Beethoven performances have been hailed for their active mastery of the Classical musical language. He was associated with the Boston Symphony Orchestra and its Chamber Players for five years; he has been pianist of the New York Philomusica since 1971 and the Ensemble Sequenza (Germany) since 1984. He has made recordings for Archiv, Candide, CRI, Deutsche Grammophon, ECM, Mirror Image, Nonesuch, Philips, and Turnabout.

Mr. Levin studied piano with Louis Martin and composition with Stefan Wolpe in New York. He worked with Nadia Boulanger in Fontainebleau and Paris while still in high school, afterwards attending Harvard. Upon graduation, he was invited by Rudolf Serkin to head the theory department of the Curtis Institute of Music, a post he left after five years to take up a professorship at the School of the Arts of the State University of New York at Purchase, outside New York City. In 1979 he was resident director of the Fontainebleau School of Music (Conservatoire américain) in Fontainebleau, France, at the request of Nadia Boulanger, and taught there from 1979 to 1983. In October 1986, he took over the Carl Seemann professorship of piano at the Staatliche Hochschule für Musik in Freiburg im Breisgau, Germany.

In addition to his performing activities, Robert Levin is a recognized theorist and Mozart scholar. His completions of Mozart fragments have been published, recorded, and performed throughout the world. His cadenzas to the Mozart violin concertos have been recorded by Gidon Kremer with Nikolaus Harnoncourt and the Vienna Philharmonic for Deutsche Grammophon and will be published this year by Universal-Edition. Mr. Levin's reconstruction of the *Symphonie concertante* in E-flat major for four winds and orchestra, K.297B, was premiered by the Vienna Philharmonic Orchestra at the Mozartwoche in Salzburg, Austria, and has subsequently been performed world-wide. Of the three recordings of the work, the first, by Philips, won the 1985 Grand Prix International du Disque. A monograph treating questions of origin, authenticity, and evidence of transcription within the composition has been published by Pendragon Press. In August of 1991, the world premiere of Mr. Levin's new version of Mozart's *Requiem* will be conducted by Helmuth Rilling at the International Bach Academy in Stuttgart and published by Hänssler. Mr. Levin is also the author of a number of articles on Mozart and co-author of an ear-training textbook published by Prentiss-Hall.

The **Handel & Haydn Society** was founded in Boston in 1815. A key figure in its founding and early development was Gottlieb Graupner, a professional musician who had played under Haydn in the Salomon Concerts (1791-1792) in London.

Through its publications and performances the Society quickly established itself in the forefront of musical activities in America. By the second half of the nineteenth century it had become a musical force to be reckoned with. Its well-trained amateur chorus of over 400 singers was unsurpassed, the professional musicians

in its orchestra some of the best in the country, and its soloists among the most famous in Europe and America.

The advent of permanent professional symphony orchestras in major American cities (New York, 1842; Boston, 1881; Chicago, 1891) soon overshadowed the activities of the venerable Society, and it eventually became best known for its unique history and its annual performances of Handel's *Messiah*, a work it had introduced to America for the first time in its entirety in 1818.

With the appointment of Thomas Dunn as artistic director in 1967, the Society gained new life: rigorous attention was paid to standards of performance, and emphasis was placed on authentic performance practices; the amateur chorus was replaced by a smaller professional ensemble, flexible in size, but averaging 34 voices; the repertory was expanded, and innovative programs which included works for chamber orchestra, dance, mime, and other art forms were introduced.

The Society's remarkable transformation gained added momentum with the appointment of Christopher Hogwood as artistic director in 1986. Under his inspired direction, H&H has extended its emphasis on authentic performance practices to include the formation of a period instrument orchestra, greatly expanded its concert activities in and beyond the confines of Boston, initiated one of the largest in-school music programs in Massachusetts and received critical acclaim for its performances in New England, New York, and Chicago, and for its recent recording of Handel's *Concerti Grossi*, Op. 3, the first of several CDs scheduled for release under a contract with London Records/Oiseau-Lyre.

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TEA AND SYMPHONY

Haydn fell madly in love with London, and Londoners still take pride in their sophisticated city's many musical offerings. The Royal Opera House at Covent Garden is a must-see, and you can also catch a few of the celebrated resident ensembles—the Royal Philharmonic, London Philharmonia, the London Symphony Orchestra, or the BBC Symphony. There's more:

• London hosts some of the best Anglo/Celtic music ensembles to be found anywhere—don't pass up an evening of traditional Welsh hymns or Irish harp music.

• In this city of magnificent ecclesiastical edifices, you can enjoy choral performances in Gothic, Romanesque, or Wrenian settings. Most places of worship offer free choral recitals during the day.

• This year, London observes the Mozart (or Amade, as they call him) bicentenary and there are many special concert series in commemoration.

• Wigmore Hall, a cozy favorite venue, presents a mid-morning Sunday program at which coffee, tea, and sherry are served. Or consider venturing outside central London to lush Hampstead, where you'll find the city's answer to New York's Parks Concerts. The Kenwood Lake Concerts are held from May to August amid the greenery of Kenwood Lake, and play host to large resident and guest orchestras.

Additional tips on British concert-going:

• Probably the best source of information for musical and other cultural happenings is *Time Out* magazine, a weekly investment of (at last check) £1.20 ($2.40).

• British politeness prevails during the final encores and bows—rarely do people exit during them. Avoid a sore-thumb situation and take your cues from the people around you.

•Think about dining before the show. This is not a city of night owls, and a pre-concert meal would most likely be more accessible and enjoyable.

—Cathy Mahoney

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RETURN OF THE ROYAL

With Anthony Dowell at the helm, England's Royal Ballet is renewing its stature as one of the world's great classical companies.

ALASTAIR MACAULEY catches the Royal on the rise.

The 1980s were the years in which great male dancers became artistic directors. Mikhail Baryshnikov, Rudolf Nureyev, Peter Martins, Peter Schaufuss, Helgi Tomasson, Edward Villella, and, the least likely, Anthony Dowell. Dowell is neither teacher nor choreographer; he had not done any extensive work in coaching; he was not known for spending his spare time watching ballet performances. He was, however, the peak product of Royal Ballet schooling, and in certain respects male dancing has never excelled his achievements. Since the Royal Ballet reached the worst doldrums of its history in the early and mid-1980s, the news of Dowell's appointment as artistic director was met with considerable relief. Here was a dancer who embodied the Royal Ballet pedigree at its finest; here was a man to restore lost fortunes.

On what kind of artist were these hopes pinned? In Dowell and in his famous ballerina partner Antoinette Sibley, the Royal Ballet could take justified pride. They rose to stardom when the company was 30 years old, and their training—unlike that of Margot Fonteyn, Svetlana Beriosova, or even Lynn Seymour—was almost entirely British, and wholly Royal Ballet. Sibley and Dowell had all the hallmarks of Royal Ballet style: lucid musicality, flowing line, rigorously focussed placement, crisp footwork, vivid upper-body motion, and sheer old-fashioned theatrical know-how.

Dowell surely learned much from Rudolf Nureyev, but more remarkable was how much he resisted Nureyev's influence. The thrilling essence of Nureyev was self-assertiveness and force; the ineffably beautiful center of Dowell was humility and lyricism. Dowell could dance a hero's solo in *The Sleeping Beauty* or *Swan Lake* in a single sure phrase, with endless finesse of dynamic inflection. The Russians consider melodic fluency—*cantilena*—to be one of the sovereign characteristics of their ballet style; Dowell had it, and in a way that no one could call Russian. The English tradition of musical lyricism that began so marvelously in the 1930s, with Margot Fonteyn's dancing to Constant Lambert's conducting, was still true in him. And it was, in part, describable: it involved—discreetly but powerfully—simultaneous fidelity to the music's pulse, phrase, and tone. Dowell conferred importance upon a minor vehicle like Hans van Manen's *Four Schumann Pieces* (made for him and the Royal Ballet in 1975) by unparalleled qualities of phrasing—legato, diminuendi, and effortless attack. In a great ballet such as *The Dream*—which Frederick Ashton made on him, Sibley, and other Royal Ballet dancers in 1964—he had material worthy of his gifts. For many of us today, to hear the Scherzo from Mendelssohn's *Midsummer Night's Dream* is to feel again how Dowell would circle the stage in jumps and turns, hammering steps down

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Swan's way: Darcey Bussell as Odette

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into the beat without ever breaking the long, whirling line of the dance.

Dowell's dancing—its peak lasted until 1978—represented line in every sense. He is the only male dancer I have seen whose stretched bodily line in arabesque was as sumptuously beautiful as that of a ballerina. He was a '60s dancer in the degree to which he absorbed feminine ballet technique into his own masculinity. The penchée arabesque, the manège of piqué turns: you can see how Ashton took these traditionally female steps and made them Oberon's when he choreographed Dowell's role in *The Dream*. Does this suggest he was some heartless master of perfect virtuoso effects? Nobody took him for that. He had stillness, mystery, ardor, danger, canniness; and all of it was in the service of his role.

In describing Dowell at his peak, I don't mean to indulge in nostalgia. Dowell never showed the appetite for adventurous new choreography that Nureyev or Baryshnikov did. Though he danced in some choreography by Kenneth MacMillan, he was never in the most controversial or unconventional MacMillan works. He and Sibley were always classicists, and for that reason they could sometimes seem just Beautiful People.

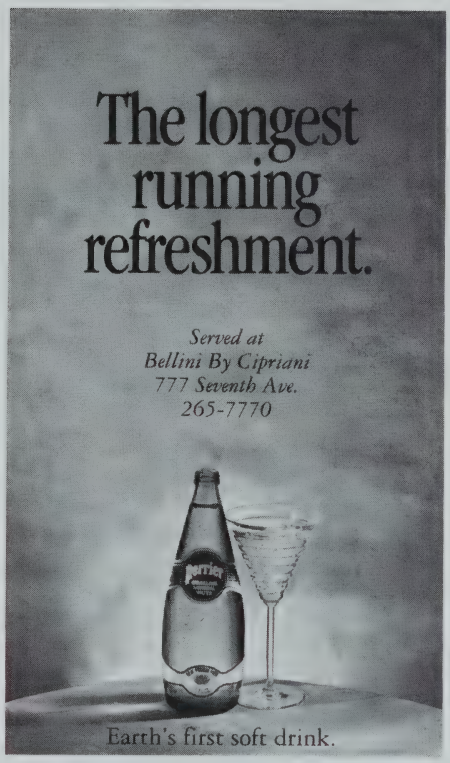
To understand Dowell the artist is to begin to understand Dowell the director. In charge of the Royal Ballet, he has done nothing radical. His taste has tended towards a late '50s and early '60s romanticism, reviving such Ashton ballets as the twirling-tulle ballroom of *La Valse* and the water-nymph-loves-mortal three-acter *Ondine*. Natalia Makarova's three-act production of the 1877 ballet *La Bayadère*, which she first staged for American Ballet Theatre in 1980, with Dowell as Solor, joined the Royal repertory in 1989 and has become regular fare. Other 19th-century classics remain as basic a part of the Royal Ballet as ever. In his mild way, Dowell has been trying to make classical dance values central again to the Royal Ballet.

One of Dowell's first acts as director was to mount a new production of *Swan Lake*, the 1987 staging that will be seen in the company's return to New York. It tries

to present several different concepts of *Swan Lake* at once; some of those concepts are important, and all of them—even Yolanda Sonnabend's controversial designs—reveal Dowell's tastes. Most of its choreography, with special success in the fourth act, is a return to the text of the 1895 St. Petersburg original by Marius Petipa and Lev Ivanov. This is the most "authentic" staging of the Petipa-Ivanov text to be seen this side of Leningrad, and it restores such fascinating, long-lost features as the use of children as part of the corps de ballet in Act Two, child-swans who twice form suppliant circles around Odette. Dowell has also coached the pas de deux in the great tradition he learned in the 1960s, the tradition that once made the Royal's way with this international warhorse more affecting than any other.

Lincoln Center audiences will see several young dancers who have ascended, swiftly and with assurance, into leading roles. I will mention just one. Her name is Darcey Bussell, and she is now 22. In 1989 Kenneth MacMillan created on her the leading role of his ballet *The Prince of the Pagodas*. Like every important ballerina, she has learned something from her predecessors and bears no particular resemblance to any of them. Bussell is unusual among British dancers in that she does not employ much facial charm. But she has reserves of technique, unusually strong feet, high-sweeping legs, and a happy confidence onstage. And she has time for everything. Her role in *Pagodas* is that of Belle Rose, a role challenging enough to lure foreign ballerinas; already the Parisian Sylvie Guillem and the Bolshoi's Nina Ananiashvili have danced it. Bussell herself has gone on to claim other ballerina roles with her own sure ease and decisiveness. It may well be found that when the next history of the Royal Ballet is written, her ascent marks a turning-point in the company's fortunes.

Alastair Macaulay reviews dance, theater, and music for The Financial Times *of London.*



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"The Mozart Experience," a weekend immersion in the master's final year, is a Mostly Mozart highlight conducted by Roger Norrington.

JAMES M. KELLER gets him talking about the festival within The Festival.

Thanks to the Lincoln Center Mostly Mozart Festival, New York audiences have been guaranteed a rich summer sampling of the master's works for the past 25 years. Mozart at Lincoln Center is an institution. This year, he's more than that. With the Mozart Bicentennial at Lincoln Center offering every piece that the composer wrote, Mostly Mozart's silver anniversary, sponsored by the Jerome L. Greene Foundation and the Peter Jay Sharp Foundation, falls in the middle of the unparalleled 18-month-long commemoration. All of which posed Mostly Mozart with a programming challenge: How can a festival that dedicates itself to Mozart summer after summer outdo itself in a manner befitting this celebratory year?

Roger Norrington has an answer. On July 27 and 28, the eminent British conductor will guide a Lincoln Center audience through "The Mozart Experience," a total-immersion confrontation with the works Mozart composed during the year preceding his death in December 1791. Norrington greeted the prospect of a conversation about Mozart with relish—in the spirit of chatting about a dear, old friend. We asked him about what audiences might expect from this festival within a festival within a festival.

STAGEBILL: *How much ground does "The Mozart Experience" intend to cover?*

ROGER NORRINGTON: Our previous "Experiences" at Historic Arts in London have always focussed on a single piece. So this "Mozart Experience" is something new, since it addresses an entire year's production. That opens up new questions to explore. What went on in the last year of Mozart's life? Why did he write the particular pieces he did? In the course of the weekend we'll perform all—or at least part of all—the works he wrote in 1791. That includes *The Clemency of Titus* and *The Magic Flute*, which we obviously don't have time to perform complete. But we're doing all the other major works—the final piano concerto, the clarinet concerto, the *Requiem*, as well as more obscure masterpieces: an unfinished string quintet, music for mechanical organ, pieces for the glass harmonica. Then there are a lot of lesser works, like the more than forty dances he wrote in January, February, and March of 1791 for the court. When we perform them (by which I mean play *and* dance) we'll explore what they tell us about the social structure of Mozart's world.

STAGEBILL: *It's a shame he couldn't spend all of his last year working on masterpieces. If only he could have used the time to finish the* Requiem *instead!*

NORRINGTON: But, from Mozart's point of view, 1791 was certainly not his "last year." He kept a catalogue in which he entered each of his works as he finished them, and he had the pages

labelled year by year going up to 1801. He had no idea that he was going to die until just a couple of days before, when he suddenly thought, "Good heavens, I may not make it through this!" So we'll embark on the "Experience" with the understanding that this is not "Mozart's Last Year" and these are not "late works." When you're 85, you know that the works you're composing are late; but when you're 35, as Mozart was in 1791, you're just composing—period.

STAGEBILL: *Who will be performing?*

NORRINGTON: The instrumentalists are members of the London Classical Players, which is a project-oriented period-instrument group. We get together nine or ten weeks each year to work on specific projects, like this "Experience" or our recordings for EMI (which is helping to sponsor the weekend). The Choir of Corpus Christi Church will sing the liturgical and Masonic works, and we have fine soloists, including fortepianist Melvyn Tan, plus dancers from the Early Dance Project, directed by Kay Lawrence and Alison Pooley.

STAGEBILL: *Is this simply a highly-concentrated concert series?*

NORRINGTON: No, indeed. We'll spend the afternoons in Alice Tully Hall alternating lectures by distinguished teacher-scholars with chamber music performances and free-style tea-and-conversation breaks. In the evenings we move to Avery Fisher Hall for large-scale concerts, but even in these we'll provide enough background to ensure that people understand how the pieces fit into the scheme of things.

STAGEBILL: *I count in the Köchel catalogue some 30 entries for 1791. Will you perform them in the order they were written?*

NORRINGTON: Things don't always work so straightforwardly as that. When we do the opera bits, for example, we do them in the order in which Mozart wrote them, which was helter-skelter. He'd scribble down an aria for *Titus* and then he'd get another bit of text to set for *Magic Flute*, and then go back to more *Titus*. So here we can actually reproduce—or at least allude to—that process in our performances. Mozart worked as a craftsman, not unlike a tailor or a carpenter, somehow squeezing all his commitments into a tight schedule. And he had to work fast and efficiently because economically it was a time rather like ours: a recession. People were pulling in their horns, reducing the size of their bands.

Naturally Norrington: conductor Roger Norrington

STAGEBILL: *What sort of audience has attended your past "Experiences"?*

NORRINGTON: Intellectually curious people, from sophisticated concertgoers to—surprisingly—people who never go to concerts, but feel less intimidated by this format. We provide guidance for the audience, and we stimulate them with information, humor, interaction with the performers. We will even teach the audience to contredance in the Alice Tully Hall lobby. It's rather like going on a weekend cruise, but with a great composer as host. ■

"The Mozart Experience" has been made possible in part by the generous support of E. Nakamichi Foundation. The Lincoln Center Mostly Mozart Festival, now in its 25th Anniversary season, is sponsored by the Jerome L. Greene Foundation and the Peter Jay Sharp Foundation. Additional support is provided by Annie Laurie Aitken Charitable Trust, The Aaron Diamond Foundation, Eleanor Naylor Dana Charitable Trust, Friends of Mostly Mozart, The Shubert Foundation, Ann and Gordon Getty Foundation, The Harkness Foundations for Dance, Charles E. Culpeper Foundation, S.H. and Helen R. Scheuer Family Foundation, New York State Council on the Arts and National Endowment for the Arts.

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GUEST ESSAY

STAR SEARCH

How do we know when a star is born?

Stagebill *senior editor* *ROBERT SANDLA scans the skies*

During early performances of Harold Rome's 1962 musical *I Can Get It for You Wholesale*, an unknown 19-year-old actress was tormented by the rustle of flipping program pages while she belted out her one solo number. Crestfallen, the newcomer fled to a wiser colleague for advice—why weren't people sitting still? Sweetie, came the apocryphal response, they're all looking to find out *who you are*. The answer audiences found was Barbra (could that strangely spelled first name be a typo?) Streisand.

What is it about a given performer that can galvanize an audience, make us twitch in our seats and compel us to squint in the dark to learn a stranger's name? The name, in fact, won't divulge much: it's just a handle. What we seek is confirmation that the young violinist who just broke our hearts by manipulating

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stretched catgut and scrolled wood, the new dancer who intimated immortality by jumping around in tutu and tulle, is that known quantity, a star. In the theater, the frisson of discovering star quality—that sheer daunting force of character—lures us into believing acts of the imagination; it blasts us out of somnolence with the force of a glacial wind. We need to know this perfect stranger; aesthetic voyeurs, we fall a little bit in love with a not-so-obscure object of desire.

Physical beauty won't explain it. A square jaw, cleavage you could toss a salad in, and great gams fascinate, but only for the first ten seconds (although they can be a stimulating ten seconds). Even in film (the art of shooting stars in close-up) there had better be something—like acting ability—or someone—like Gary Cooper—behind that fabulous face. Nor will technique suffice. A machine can pluck strings with greater precision than any human, but will lack soul, an ideal ever since musicians moved from medieval anonymity to the Romantic-era cult of the personality. The dancer who can spin like a vortex will evoke screams from the cognoscenti but will fail, eventually, to snuggle up to the heart of the public.

Star quality arises, in part, from the performer's compulsive revelation of the self before others, a sometimes physical but predominantly psychic strip-tease. Even low-key or enigmatic stars like the mysterious, basilisk-eyed Garbo crave attention. An ego the size of a Winnebago goes with the territory, along with its concomitant: the incessant ebb of what may be a low self-esteem.

And what works in one medium won't work in another. Fanny Brice on '50s swimming star Esther Williams: "Wet, she's a star. Dry, she ain't." ■

PHILHARMONIC FAREWELL

The New York Philharmonic honored Zubin Mehta with a farewell gala on May 28, when the Maestro led his final concert as Music Director, conducting a performance of Schoenberg's Gurrelieder.

All photographs by Mary Hilliard

Adieus: *(clockwise from top)* Mrs. James W. (Jean) Crystal, Chairman of the gala evening, "A Zubin Mehta Farewell"; Betty Allen, Executive/Artistic Director of The Harlem School of the Arts, Phyllis J. Mills, Board Vice Chairman, Mrs. Wade F.B. (Angela) Thompson; Zubin and Nancy Mehta are flanked by Philharmonic Chairman Stephen Stamas and his wife, Elaine; Mehta acknowledges the audience following the performance.

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
Hall Listings: MOH: Metropolitan Opera House NYST: New York State Theater AFH: Avery Fisher Hall ATH: Alice Tully Hall VBT: Vivian Beaumont Theater MENT: Mitzi E. Newhouse Theater FP: Fountain Plaza PL: Plaza DP: Damrosch Park	**1** MOH 8:00 PM BOLSHOI OPERA Mlada	**2** MOH 8:00 PM BOLSHOI OPERA Mlada VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May DP 7:00 PM WQXR CONCERT	**3** MOH 8:00 PM BOLSHOI OPERA Maid of Orleans VBT 2:00 & 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 2:00 & 8:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May FP 8:15 PM MIDSUMMER NIGHT SWING
7 MENT 3:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May DP 7:30 PM GOLDMAN BAND PL 12:00 - 9:00 PM AMERICAN CRAFTS FESTIVAL	**8** MOH 7:30 PM ROYAL BALLET Swan Lake	**9** MOH 8:00 PM ROYAL BALLET Swan Lake NYST 8:00 PM (NYCO) A LITTLE NIGHT MUSIC Paul Gemignani, conductor AFH 8:30 PM (MMF) MOZART FESTIVAL ORCHESTRA Gerard Schwarz, conductor VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May DP 7:30 PM NATIONAL CHORALE	**10** MOH 8:00 PM ROYAL BALLET Mixed Bill AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Gerard Schwarz, conductor James Galway, flutist André Watts, pianist VBT 2:00 & 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 2:00 & 8:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May FP 8:15 PM MIDSUMMER NIGHT SWING
14 NYST 2:00 PM (NYCO) TOSCA AFH 7:30 PM (MMF) HANDEL & HAYDN SOCIETY OF BOSTON Christopher Hogwood, director Robert Levin, fortepiano VBT 3:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 3:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May DP 7:30 PM GOLDMAN BAND	**15** MOH 8:00 PM ROYAL BALLET Swan Lake AFH 8:00 PM (MMF) CHAMBER MUSIC Isaac Stern, violinist Yefim Bronfman, pianist Robert Diaz, violist Jian Wang, cellist	**16** MOH 8:00 PM ROYAL BALLET Swan Lake AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Gerard Schwarz, conductor K. & M. Labeque, pianists Barry Tuckwell, hornist ATH EVE. SERIOUS FUN! JoHanna Went VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN DP 7:30 PM NATIONAL CHORALE	**17** MOH 8:00 PM ROYAL BALLET Manon NYST 8:00 PM (NYCO) TURANDOT AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Gerard Schwarz, conductor ATH EVE. SERIOUS FUN! VBT 2:00 & 8:00 PM (LCT) SIX DEGREES OF SEPARATION MENT 2:00 & 8:00 PM (LCT) MR. GOGOL AND MR. PREEN FP 8:15 PM MIDSUMMER NIGHT SWING
21 NYST 2:00 PM (NYCO) LES PECHEURS DE PERLES Mark Gibson, conductor AFH EVE. (MMF) SPECIAL PROGRAM:MOZART & THE DANCE Lar Lubovitch Dance Company & Solisti New York VBT 3:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 3:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May DP 7:30 PM GOLDMAN BAND	**22** AFH EVE (MMF) To be announced	**23** NYST 8:00 PM (NYCO) TURANDOT Guido Ajmone-Marsan, conductor AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Armin Jordan, conductor ATH EVE. SERIOUS FUN VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May DP 7:30 PM NATIONAL CHORALE	**24** NYST 8:00 PM (NYCO) TOSCA AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Armin Jordan, conductor ATH EVE. SERIOUS FUN! VBT 2:00 & 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 2:00 & 8:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May FP 8:15 PM MIDSUMMER NIGHT SWING Duke's Men
28 NYST 2:00 PM (NYCO) A LITTLE NIGHT MUSIC Paul Gemignani, conductor AFH 8:00 PM (MMF) THE MOZART EXPERIENCE Roger Norrington, director VBT 3:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 3:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May	**29** AFH 8:00 PM (MMF) CHAMBER MUSIC Kalichstein-Laredo- Robinson Trio	**30** AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Gerard Schwarz, conductor ATH EVE. SERIOUS FUN! Dance/Music/Film VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare	**31** NYST 8:00 PM (NYCO) A LITTLE NIGHT MUSIC Paul Gemignani, conductor AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Gerard Schwarz, conductor ATH EVE. SERIOUS FUN! Dance/Music/Film VBT 2:00 & 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare

THURSDAY	FRIDAY	SATURDAY MATINEE	SATURDAY EVENING
4 VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May FP 8:15 PM MIDSUMMER NIGHT SWING Peter Duchin	**5** MOH 8:00 PM BOLSHOI OPERA Maid of Orleans VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May FP 8:15 PM MIDSUMMER NIGHT SWING Ed Polcer and the Condon Reunion Band	**6** MOH 1:00 PM BOLSHOI OPERA Maid of Orleans VBT 2:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 2:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May PL 12:00 PM AMERICAN CRAFTS FESTIVAL	**6** MOH 8:00 PM BOLSHOI OPERA Eugene Onegin VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May FP 8:15 PM MIDSUMMER NIGHT SWING Lionel Hampton
11 MOH 8:00 PM ROYAL BALLET Mixed Bill NYST 8:00 PM (NYCO) TOSCA AFH 8:00 PM (MMF) CHAMBER MUSIC Tokyo String Quartet James Galway, flutist ATH EVE. SERIOUS FUN! VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN FP 8:15 PM MIDSUMMER NIGHT SWING	**12** MOH 8:00 PM ROYAL BALLET Mixed Bill NYST 8:00 PM (NYCO) TURANDOT AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Gerard Schwarz, conductor Isaac Stern, violinist ATH EVE. SERIOUS FUN! VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN FP 8:15 PM MIDSUMMER NIGHT SWING	**13** MOH 2:00 PM ROYAL BALLET Swan Lake NYST 2:00 PM (NYCO) LES PECHEURS DE PERLES Mark Gibson, conductor VBT 2:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 2:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May	**13** MOH 8:00 PM ROYAL BALLET Swan Lake NYST 8:00 PM (NYCO) A LITTLE NIGHT MUSIC AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Isaac Stern, violinist ATH EVE. SERIOUS FUN! VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN FP 8:15 PM MIDSUMMER NIGHT SWING
18 MOH 8:00 PM ROYAL BALLET Manon NYST 8:00 PM (NYCO) LES PECHEURS DE PERLES Mark Gibson, conductor AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Gerard Schwarz, conductor ATH EVE. SERIOUS FUN! VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN FP 8:15 PM MIDSUMMER NIGHT SWING	**19** MOH 8:00 PM ROYAL BALLET Manon NYST 8:00 PM (NYCO) A LITTLE NIGHT MUSIC Paul Gemignani, conductor AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Gerard Schwarz, conductor ATH EVE. SERIOUS FUN! VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN FP 8:15 PM MIDSUMMER NIGHT SWING	**20** MOH 2:00 PM ROYAL BALLET Manon NYST 2:00 PM (NYCO) TURANDOT Guido Ajmone-Marsan, conductor VBT 2:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 2:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May	**20** MOH 8:00 PM ROYAL BALLET Manon NYST 8:00 PM (NYCO) TOSCA AFH EVE. (MMF) SPECIAL PROGRAM:MOZART & THE DANCE ATH EVE. SERIOUS FUN! Art Zoyd VBT 8:00 (LCT) SIX DEGREES OF SEPARATION by John Guare FP 8:15 PM MIDSUMMER NIGHT SWING
25 AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Armin Jordan, conductor ATH EVE. SERIOUS FUN! VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May FP 8:15 PM MIDSUMMER NIGHT SWING Bruce Daigrepont	**26** NYST 8:00 PM (NYCO) LES PECHEURS DE PERLES Mark Gibson, conductor AFH 8:00 PM (MMF) MOZART FESTIVAL ORCHESTRA Armin Jordan, conductor ATH EVE. SERIOUS FUN! VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May FP 8:15 PM MIDSUMMER NIGHT SWING The Jim Cullum Jazz Band	**27** NYST 2:00 PM (NYCO) TOSCA VBT 2:00 PM (LCT) SIX DEGREES OF SEPARATION by John Guare MENT 2:00 PM (LCT) MR. GOGOL AND MR. PREEN by Elaine May	**27** NYST 8:00 PM (NYCO) LA TRAVIATA Guido Ajmone-Marsan, conductor AFH 8:00 PM (MMF) THE MOZART EXPERIENCE Roger Norrington, director ATH EVE. SERIOUS FUN! VBT 8:00 PM (LCT) SIX DEGREES OF SEPARATION MENT 8:00 PM (LCT) MR. GOGOL AND MR. PREEN FP 8:15 PM MIDSUMMER NIGHT SWING Frank Wess Orchestra

Company Listings

NYCO: New York City Opera
MMF: Mostly Mozart Festival
LCT: Lincoln Center Theater

Lincoln Center
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Calendar of Events

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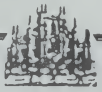

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A MOZART CHRONOLOGY

1756 January 27—Joannes Chrysostomus Wolfgangus Theophilus (Latin-Amadeus) Mozart born in Salzburg, Austria, the youngest and second surviving child of Johann Georg Leopold Mozart and his wife, Anna Maria.

1759 Haydn's First Symphony (D major); Death of George Frideric Handel.

1761 First composition—Andante in C for Keyboard, K.1a; First known public appearance (age five), at Salzburg University in a music theater piece.

1762 Leopold Mozart journeys to Munich with Wolfgang and his older sister, Nannerl, showing off their prodigious talents on the harpsichord.

1763 The Mozart family departs on a grand European tour with stops in Munich, Augsburg, Ulm, Heidelberg, Mannheim, Worms, Mainz, Frankfurt (where the 14-year-old Goethe hears the Mozart children in a concert), Bonn, Cologne, Brussels, and finally Paris where the Mozart family remains five months. First sonatas for violin and piano.

1764 Departure from Paris for London where the family remains for 15 months. Meeting with Johann Christian Bach, youngest son of J.S. Bach. First keyboard concertos are based on J.C. Bach sonatas. Mozart writes his first symphony (E-flat, K.16) at the end of the year. Death of Rameau.

1765 Departure from London for The Hague. Symphony in B-flat, K.22, and various piano compositions.

1767 Performance of *Apollo et Hyacinthus*, Mozart's first theatrical work, in Salzburg. Travels to Vienna. Wolfgang and Nannerl fall ill with smallpox. Death of Telemann.

1768 Composition of opera buffa, *La finta semplice*, K.51, and a singspiel, *Bastien und Bastienne*, K.50.

1769 Return of Mozart family to Salzburg. Mozart named third Konzertmeister of the Hofkappelle in Salzburg.

1770 Composition and premiere of opera seria *Mitridate, rè di Ponto*, K.87, in Milan. Mozart conducts from the harpsichord. Duration with three balletic interludes–six hours! Beethoven born.

1772 Named Konzertmeister in Salzburg. Returns to Milan with father—premiere of opera seria *Lucio Silla*, K.135, on December 26.

1773 Premiere of motet *Exultate, jubilate*, K.165, at the Theatiner Church in Milan. Brief return to Salzburg before travelling to Vienna—possibly first exposure to Haydn string quartets.

1775 Premiere of opera buffa *La finta giardiniera* in Munich and performance of *Il rè pastore* in Salzburg. Several violin concertos and keyboard concertos possibly intended now only for the new fortepiano.

1778 Arrival in Paris and performance of the "Paris" Symphony, K.297, with great success. Illness and death of Mozart's mother in Paris in July. The soprano, Aloysia Weber, rejects Mozart's marriage proposal.

1781 First major adult opera commission results in *Idomeneo*, K.366, premiered in Munich on January 29. Mozart meets the 49-year-old Haydn in Vienna. Beginning of a long and devoted friendship between the two masters. Released from the service of the Archbishop of Salzburg for insubordination.

1782 Composition and premiere of *Die Entführung aus dem Serail* in the Burgtheater, in Vienna. Marriage to Constanze Weber, Sister of Aloysia. "Haffner" Symphony, K.385. Death of J.C. Bach.

1783 First child, Raimund Leopold, born on June 17 and dies on August 19. "Linz" Symphony, K.425, written and performed in Linz.

1784 Mozart accepted into the Freemason lodge Zur Wohltätigkeit and at the peak of his fortunes. Still living in Vienna. Six piano concertos K.449, 450, 451, 453, 456, and 459 written in Vienna between the months of February and December. Frequent chamber music soirées in the homes of distinguished Viennese families. On one such occasion, Haydn played first violin, Ditters von Dittersdorf, second violin, Mozart, viola, and Johann Baptist Vanhal (a Bohemian composer), cello.

1785 Birth of second child, Carl Thomas, who survives. Cycle of six string quartets, K.387, 421, 428 ("Hunt"), 464, and 465 ("Dissonance") composed and dedicated to Haydn. All six performed in Mozart's home in January "for his dear friend Haydn and other good friends." Leopold Mozart visits his son in Vienna. Several meetings and performances with Haydn, composition of Masonic Music, and beginning of work on *Figaro*. Piano Concertos in D minor, K.466, and in C, K.467.

1786 Premiere of *Le nozze di Figaro*, K.492, in the Burgtheater. Symphony in D, K.504 ("Prague"), and Piano Concerto in C, K.503. Mozart's third child is born in October and dies in November. *Der Schauspieldirektor*, K.486 performed on double bill with Salieri's *Prima la musica e poi le parole*, at Schönbrunn Palace.

1787 Performance of *Figaro* in Prague to great success. Premiere of *Don Giovanni*, K.527, in Prague. Leopold Mozart, aged 68, dies in Salzburg on May 28. Return to Vienna in November and birth of fourth child, Theresa, in December. Death of Gluck. The 16-year-old Beethoven meets Mozart in Vienna.

1788 Viennese premiere of *Don Giovanni* in the National-Hof-Theater with moderate success. Death of Theresa. Last three symphonies written: K.543 in E-flat, K.550 in G minor, and K.551 in C ("Jupiter"). Hummel, aged nine, becomes Mozart's pupil.

1789 Financial insecurity and poor health. Starts work on *Così fan tutte* with Lorenzo da Ponte. Mozart's fifth child, Anna Maria, born on November 16 and dies one hour later. Mozart conducts performance of Handel's *Messiah*, which he reorchestrated.

1790 Coronation of Leopold II as Emperor of Germany in Frankfurt. Mozart completes and performs his last piano concerto, K.595. On his last day in Vienna before leaving for London, Haydn dines with Mozart. They part tearfully, assuming that the elderly Haydn would not live to see his young friend again.

1791 Interruption of work on *Die Zauberflöte* to write the commissioned work *La clemenza di Tito*, K.621, celebrating the coronation of Leopold II. Birth of sixth child, Franz Xavier, who survives. Premiere of *Die Zauberflöte* in Freihaus Theatre auf der Wieden in Vienna with Mozart conducting. Clarinet Concerto, K.622, written for Anton Stadler. Receives anonymous commission for a requiem mass and begins work on the *Requiem*, K.626, but falls ill in November. Rehearsal of unfinished *Requiem* at Mozart's bedside. (Work later completed by Mozart's pupil Süssmayr.) Mozart's last public appearance as a pianist at academy concert of the clarinetist Bahr where he plays the Piano Concerto in B-flat, K.595. Mozart dies in Vienna on December 5 and is buried quietly and unceremoniously in a mass grave.

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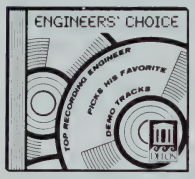

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WEEK 1

TUES. & WED. JULY 9 & 10
(OPENING NIGHT, TUES., JULY 9 AT 8:30 PM)
MOSTLY MOZART FESTIVAL ORCHESTRA
GERARD SCHWARZ, conductor
James Galway, flute
André Watts, piano
SPECIAL EVENT!
All-Mozart Program:
Flute Concerto in G, K.313
Symphony in D, K.320 ("Serenade")
Piano Concerto No. 9 in E-flat, K.271
Tickets: $35, $25, $17 / No pre-concert recital

THURSDAY, JULY 11
CHAMBER MUSIC
TOKYO STRING QUARTET
James Galway, flute
Raphael Hillyer, viola
All-Mozart Program:
Quartet in E-flat, K.428
Flute Quartet in D, K.285
Flute Quartet in A, K.298
String Quintet in g, K.516
Tickets: $25, $18, $13
Pre-concert recital at 7

FRI. & SAT. JULY 12 & 13
MOSTLY MOZART FESTIVAL ORCHESTRA
GERARD SCHWARZ, conductor
†**Isaac Stern,** violin
Michael Haydn: Symphony in G
M: Adagio for Violin and Orchestra in E, K.261
M: Rondo for Violin and Orchestra in C, K.373
M: Violin Concerto No. 4 in D, K.218
S: German Dances (Arr. Webern)
S: Symphony No. 5 in B-flat, D.485
Tickets: $30, $22, $15
Pre-concert recital at 7

WEEK 2

MONDAY, JULY 15
CHAMBER MUSIC
ISAAC STERN, violin
Yefim Bronfman, piano
†**Roberto Diaz,** viola
†**Sharon Kam,** clarinet
†**Jian Wang,** cello
All-Mozart Program:
Violin Sonata in A, K.526
Trio in E-flat for piano, clarinet & viola, K.498 ("Kegelstatt")
Piano Trio in C, K.548
Piano Quartet in E-flat, K.493
Tickets: $25, $18, $13 / Pre-concert recital at 7

TUES. & WED. JULY 16 & 17
MOSTLY MOZART FESTIVAL ORCHESTRA
GERARD SCHWARZ, conductor
Katia & Marielle Labèque, duo-pianos
Barry Tuckwell, horn
M: Symphony No. 20 in D, K.133
M: Concerto for Two Pianos in E-flat, K.365
M: Horn Concerto in E-flat, K.447 (7/16); K.495 (7/17)
B: Symphony No. 2 in D, Op. 36
Tickets: $22, $16.50, $11
Pre-concert recital at 7

THURS. & FRI. JULY 18 & 19
MOSTLY MOZART FESTIVAL ORCHESTRA
GERARD SCHWARZ, conductor
Vladimir Feltsman, piano
Nadja Salerno-Sonnenberg, violin
M: Overture to "The Impresario," K.486
B: Piano Concerto in D, Op. 61 [Beethoven's arr. of the Violin Concerto]
M: Violin Concerto No. 5 in A, K.219
H: Symphony No. 96 in D ("The Miracle")
Tickets: $22, $16.50, $11
Pre-concert recital at 7

WEEK 3

MONDAY, JULY 22
CHAMBER ENSEMBLE
WINDS SPECTACULAR
GERARD SCHWARZ, conductor
with 56 participating wind players including the **MOSTLY MOZART FESTIVAL WINDS**
M: Serenade for 13 Winds (Gran Partita), K.361
M: Serenade for 8 Winds in E-flat, K.375
Handel: Royal Fireworks Music (Original instrumentation)
Tickets: $22, $16.50, $11
Pre-concert recital at 7

TUES. & WED. JULY 23 & 24
MOSTLY MOZART FESTIVAL ORCHESTRA
†**ARMIN JORDAN,** conductor
Joshua Bell, violin
Richard Goode, piano
S: Overture in the Italian Style in D, D.591
M: Piano Concerto No. 23 in A, K.488
M: Violin Concerto No. 3 in G, K.216
M: Symphony No. 34 in C, K.338
Tickets: $22, $16.50, $11
Pre-concert recital at 7

THURS. & FRI. JULY 25 & 26
MOSTLY MOZART FESTIVAL ORCHESTRA
ARMIN JORDAN, conductor
Emanuel Ax, piano
Dmitry Sitkovetsky, violin
H: Symphony No. 24 in D
M: Piano Concerto No. 25 in C, K.503
M: Violin Concerto No. 1 in B-flat, K.207
M: Symphony No. 35 in D, K. 385 ("Haffner")
Tickets: $22, $16.50, $11
Pre-concert recital at 7

WEEK 4

MONDAY, JULY 29
CHAMBER MUSIC
KALICHSTEIN-LAREDO-ROBINSON TRIO
Joseph Kalichstein, piano
Jaime Laredo, violin
Sharon Robinson, cello
Steven Tenenbom, viola
Julius Levine, double bass
M: Trio in B-flat, K.502
B: Piano Trio in D, Op. 70 No. 1 ("Ghost")
S: Piano Quintet in A, Op.114 posth. D.667 ("Trout")
Tickets: $22, $16.50, $11
Pre-concert recital at 7

TUES. & WED. JULY 30 & 31
MOSTLY MOZART FESTIVAL ORCHESTRA
GERARD SCHWARZ, conductor
Alicia de Larrocha, piano
† **Lauren Flanigan,** soprano
Prokofiev: Symphony No. 1 in D, Op. 25 ("Classical")
M: Piano Concerto No. 21 in C, K.467
M: Concert Aria "Bella mia fiamma, K.528
M: Symphony No. 36 in C, K.425 ("Linz")
Tickets: $22, $16.50, $11
Pre-concert recital at 7

THURSDAY, AUGUST 1
CHAMBER MUSIC
CLEVELAND STRING QUARTET
Richard Stoltzman, clarinet
Horacio Gutiérrez, piano
M: Piano Quartet in E-flat, K.493
B: String Quartet in f, Op. 95 ("Quartetto serioso")
M: Clarinet Quintet in A, K.581
Tickets: $22, $16.50, $11
Pre-concert recital at 7

WEEK 5

MONDAY, AUGUST 5
CHAMBER MUSIC
JEAN-PIERRE RAMPAL, flute
†**Marielle Nordmann,** harp
Mendelssohn String Quartet
Paul Ingraham, horn
Richard Hagen, horn
Spohr: Sonata for Flute and Harp
Rossini: Variations for Flute and Harp
M: String Quartet in D, K.575
Dussek: Work for Solo Harp
M: Divertimento in D, K.334
Tickets: $22, $16.50, $11 / Pre-concert recital at 7

TUES. & WED. AUG. 6 & 7
MOSTLY MOZART FESTIVAL ORCHESTRA
†**HANS GRAF,** conductor
Anne-Marie McDermott, piano
Jean-Pierre Rampal, flute
Marielle Nordmann, harp
All-Mozart Program:
Symphony No. 19 in E-flat, K.132
Piano Concerto No. 15 in B-flat, K.450
Flute & Harp Concerto in C, K.299
Symphony in g, K.183
Tickets: $22, $16.50, $11
Pre-concert recital at 7

THURSDAY, AUGUST 8
MUSIC ON PERIOD INSTRUMENTS
THE CLASSICAL BAND
Bruno Weil, conductor
Malcolm Bilson, fortepiano
S: Symphony No. 8 in b ("Unfinished")
M: Piano Concerto No. 9 in E-flat, K.271
S: Symphony No. 9 in C ("Great")
Tickets: $22, $16.50, $11
Pre-concert recital at 7

WEEK 6

MONDAY, AUGUST 12
CHAMBER MUSIC
TAKÁCS STRING QUARTET
Eugenia Zukerman, flute
Garrick Ohlsson, piano
M: String Quartet in F, K.590
M: Flute Quartet in D, K.258
Schumann: Piano Quintet in E-flat, Op. 44
Tickets: $22, $16.50, $11
Pre-concert recital at 7

TUES. & WED. AUG. 13 & 14
MOSTLY MOZART FESTIVAL ORCHESTRA
†**ANDRÉ PREVIN,** conductor/piano
M: Serenade No. 6 in D, K.239 ("Serenata notturna")
M: Piano Concerto No. 24 in c, K.491
H: Symphony No. 102 in B-flat
Tickets: $25, $18, $13
Pre-concert recital at 7

THURSDAY, AUGUST 15
RECITAL
PINCHAS ZUKERMAN, violin
MARC NEIKRUG, piano
All-Mozart Program:
Sonata in G, K.27
Sonata in E-flat, K.302
Sonata in D, K.306
Variations in G, K.359
Sonata in E-flat, K.481
Tickets: $22, $16.50, $11
Pre-concert recital at 7

WEEK 7

MONDAY, AUGUST 19
CHAMBER MUSIC
BEAUX ARTS TRIO
Menahem Pressler, piano
Isidore Cohen, violin
Peter Wiley, cello
M: Trio in G, K.496
B: Trio in B-flat, Op.11
Dvorak: Trio No. 4 in e, Op. 90 ("Dumky")
Tickets: $22, $16.50, $11
Pre-concert recital at 7

TUES. & WED. AUG. 20 & 21
MOSTLY MOZART FESTIVAL ORCHESTRA
GERARD SCHWARZ, conductor
Cecile Licad, piano / †**Dawn Kotoski,** soprano / **Frederica von Stade,** mezzo-soprano / **Gran Wilson,** tenor
Jake Gardner, baritone
Mostly Mozart Festival Chorus
Judith Clurman, director
All-Mozart Program:
Overature & Two Concert Arias (von Stade) from "The Marriage of Figaro"
Piano Concerto No.14 in E-flat, K.449
Mass in c, K.427 ("Great")
Tickets: $22, $16.50, $11 / No Pre-concert recital

THURSDAY, AUGUST 22
CHAMBER MUSIC
GUARNERI STRING QUARTET
Claude Frank, piano
M: Quartet in F, K.168
M: Piano Quartet in g, K.478
B: Quartet in F, Op.135
Tickets: $22, $16.50, $11
Pre-concert recital at 7

M=Mozart H=Haydn S=Schubert B=Beethoven
† Mostly Mozart Festival Debut

AVERY FISHER HALL AT 8PM
GERARD SCHWARZ, Music Director

"BICENTENNIAL Mozart 200 AT LINCOLN CENTER"

25th Anniversary Season of the Mostly Mozart Festival at Lincoln Center

SUNDAY, JULY 14

MOZART ON PERIOD INSTRUMENTS
HANDEL & HAYDN SOCIETY of Boston
CHRISTOPHER HOGWOOD, conductor
†**Robert Levin,** fortepiano

All-Mozart Program:
Symphony No. 29 in A, K.201
Piano Concerto No.19 in F, K.459
Improvisations on themes suggested by the audience (Robert Levin)
Rondo for Piano & Orchestra in A, K.386

Tickets: $22, $16.50, $11
No Pre-concert recital

SAT. & SUN. JULY 20 & 21

MOZART & THE DANCE
LAR LUBOVITCH DANCE COMPANY
SOLISTI NEW YORK
Ransom Wilson, conductor
Todd Levy, clarinet
Richard Rood, violin
Mary Hamann, viola

"Concerto Six Twenty-Two" (Clarinet Concerto K.622)
"Just Before Jupiter" (Symphony No. 40 in g, K.550)
"Sinfonia concertante" (for Violin, Viola and Orchestra, K.364) (New York Premiere, co-commissioned by Lincoln Center for Mostly Mozart's 25th Anniversary)

Tickets: $30, $22, $15 / No Pre-concert recital

These concerts made possible in part by a grant from The Harkness Foundations for Dance

SAT. & SUN. JULY 27 & 28 / Avery Fisher Hall & Alice Tully Hall

A "MOZART EXPERIENCE" WEEKEND

Two days of concerts, informal recitals, talks, round-table discussions and "tea-breaks" focusing on Mozart's last year as well as an examination of Mozart's working methods and a discussion on performance practice. Works to be performed from 1791 will include vocal and chamber music, concertos, choral music, dances (danced in costume), excerpts from *Die Zauberflöte* and *La clemenza di Tito*, and a performance of the *Requiem* based on Mozart's surviving fragments without the traditional reconstruction.

SPECIAL EVENT!

FRI. & SAT. AUGUST 2 & 3

MOSTLY MOZART FESTIVAL ORCHESTRA
PINCHAS ZUKERMAN, conductor/violin
Yefim Bronfman, piano

M: Haffner Serenade in D, K.250
H: Violin Concerto No. 2 in G, Hob: VIIa:1
H: Symphony No. 85 in B-flat ("La Reine")
M: Piano Concerto No. 22 in E-flat, K.482

Tickets: $22, $16.50, $11
Pre-concert recital at 7

FRI. & SAT. AUGUST 9 & 10

MOSTLY MOZART FESTIVAL ORCHESTRA
GEORGE CLEVE, conductor
Peter Serkin, piano
Pamela Frank, violin

M: Gallimathias musicum, K.32
M: Piano Concerto No.17 in G, K.453
M: Violin Concerto No. 2 in D, K. 211
Mendelssohn: Symphony No. 4 in A ("Italian")

Tickets: $22, $16.50, $11
Pre-concert recital at 7

FRI. & SAT. AUGUST 16 & 17

MOSTLY MOZART FESTIVAL ORCHESTRA
ANDRÉ PREVIN, conductor
Kathleen Battle, soprano

SPECIAL EVENT!

All-Mozart Program:
Divertimento for strings & winds in D, K.251
"Ruhe sanft, mein holdes Leben" from *Zaide*
"L'amero saro costante" from *Il rè pastore*
Exsultate, jubilate, K.165
Symphony No. 38 in D, K.504 ("Prague")

Tickets: $35, $25, $17
Pre-concert recital at 7

FRI. & SAT. AUGUST 23 & 24

MOSTLY MOZART FESTIVAL ORCHESTRA
GERARD SCHWARZ, conductor

All-Mozart Program:
The Three Last Symphonies
Symphony No. 39 in E-flat, K.543
Symphony No. 40 in g, K.550
Symphony No. 41 in C, K.551 ("Jupiter")

Tickets: $22, $16.50, $11
Pre-concert recital at 7

Artists and programs subject to change.

1791: Mozart's Last Year

ROGER NORRINGTON, artistic director/conductor
and the **LONDON CLASSICAL PLAYERS**

"MOZART EXPERIENCE" WEEKEND SUBSCRIPTION: $95
A subscription includes general admission to all daytime events at Alice Tully Hall on both days plus reserved seat tickets to both evening concerts at Avery Fisher Hall.
Single tickets may also be purchased to these two concerts (see prices below)
(Please note: discount coupons are not valid for "A Mozart Experience")

SATURDAY, JULY 27

ALICE TULLY HALL at 2:30 pm

Talks, chamber & solo music, dances, round-table discussions and "tea-breaks". Participants will include:
Neal Zaslaw, *("What do we really know about Mozart? – Mozart in his last year")*
Cliff Eisen *("Mozart & the creative process")*
Kay Lawrence *(Mozart Dances of 1791)* with **Early Dance Project**
Melvyn Tan, fortepiano and the **London Classical Players**
Chamber Ensemble performing solo and chamber music

DINNER BREAK 6pm

AVERY FISHER HALL at 8pm

MOZART'S LAST YEAR, PART I

Concert introduced and conducted by
ROGER NORRINGTON with the **LONDON CLASSICAL PLAYERS**
Melvyn Tan, fortepiano
Colin Lawson, clarinet
Alastair Miles, bass
Peter Buckoke, doublebass
Early Dance Project Dancers

Piano Concerto No. 27 in B-flat, K.595
"Per questa bella mano," for bass and orchestra K.612
Dances of 1791 (Danced in costume)
Clarinet Concerto in A, K.622

Tickets: $35, $25, $17

SUNDAY, JULY 28

ALICE TULLY HALL at 2:30 pm

Talks, chamber & solo music, dances, round-table discussions and "tea-breaks". Participants will include:
Christoph Wolff, *("Mozart's Requiem, fact and fiction")*
Dennis James, glass harmonica with the **London Classical Players Chamber Ensemble,**
Nancy Argenta, soprano with **Melvyn Tan,** fortepiano

"Performing Mozart's Music" A discussion with Neal Zaslaw, Roger Norrington, Christoph Wolff, Cliff Eisen and members of the London Classical Players.

DINNER BREAK 6pm

AVERY FISHER HALL at 8pm

MOZART'S LAST YEAR, PART II

Concert introduced and conducted by
ROGER NORRINGTON with the **LONDON CLASSICAL PLAYERS**
Nancy Argenta, soprano
Catherine Robbin, mezzo-soprano
John Mark Ainsley, tenor
Alastair Miles, bass
The Choir of Corpus Christi Church
Louise Basbas, director

Excerpts from *La clemenza di Tito* and *Die Zauberflöte*
Masonic Cantata, K.623
Ave verum corpus, K.618
Requiem (Mozart's surviving fragment), K.626

Tickets: $35, $25, $17

Special food & beverage service will be available in the lobby of Alice Tully Hall throughout both afternoons.

"A Mozart Experience Weekend" is presented as part of The Mozart Bicentennial at Lincoln Center and is made possible in part by a grant from the E. Nakamichi Foundation

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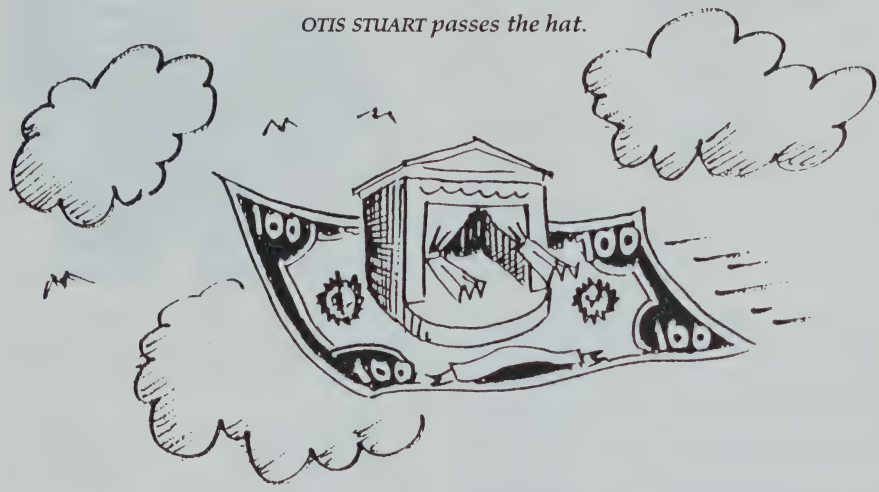
DOLLARS AND SENSE

Can too much money ever get in the way of a production?

OTIS STUART passes the hat.



Just as necessity is the mother of invention, money can be the mother of tastelessness in the arts. What has given money a bad name is extravagant, Hollywood-style spending. It's given rise to the idea that genteel poverty is the road to artistic riches. I don't think you can have too much money in the arts. The problem is too little taste. Money well applied is absolutely essential.

—Clive Barnes, dance and theater critic, *New York Post*

It hasn't happened in my lifetime and isn't likely to happen until long after I'm dead. What occurs instead is that the lack of money forces artists into other work and diffuses their energy. Money is a tool one has to have, and even when you have it, of course, it can be used well or badly. Even with reputed wasters, the problem is not too much money but a want of wits, talent, and honor.

—George Jackson, dance critic, Washington, D.C

Money has to be well spent. I've seen shows that were overproduced, but the idea of too much money is really hypothetical, academic. We've recently had the world's most expensive production, *The Phantom of the Opera*, and before that what I assume is the second most expensive, *Les Misérables*. I don't think any money spent on those productions got in the way. In *Phantom*, the fabrics are all real, everything topnotch. There's a $7,000 costume you see for five minutes. It's right for the show, money well spent.

—Dulcie Gilmore, executive director, the Auditorium Theatre, Chicago

Lots of money can often get in the way. Some of the best theater is the result of making ends meet, and good theater frequently flourishes under conditions of expediency, of near-poverty. Consistent overspending is the hallmark of amateurism. When you notice only the stage design of a show, for example, when the scenery gets all the notices, that show's in trouble.

—Arthur Cantor, theater producer, New York

CULTURE CLUB

11. Bonus question: Who's the hoofer with the hoop?

1. *Ondine, The Dream,* and *Symphonic Variations* were choreographed by: a) Frederick Ashton b) Michel Fokine c) Leonid Massine d) George Balanchine

2. What is a *gran cassa*? a) a 17th-century Italian concert hall b) the large hole in the face of a guitar c) the final exam in an Italian conservatory d) a bass drum

3. Which ballet does not end in a wedding? a) *A Midsummer Night's Dream* b) *Les Sylphides* c) *Coppélia* d) *The Sleeping Beauty*

4. In what play does Ftatateeta skulk around? a) Larry Gelbart's *A Funny Thing Happened on the Way to the Forum* b) Shaw's *Caesar and Cleopatra* c) Shaw's *Androcles and the Lion* d) Stephen Schwartz' *Godspell*

5. Which choreographer consults the *I Ching* when putting a dance together? a) Lucinda Childs b) Merce Cunningham c) Karole Armitage d) Mark Morris

6. "O brave new world that has such people in't!" What Shakespearean heroine said this? a) Miranda in *The Tempest* b) Portia in *The Merchant of Venice* c) Kate in *The Taming of the Shrew* d) Cleopatra in *Antony and Cleopatra*

7. Carol Burnett's last Broadway appearance was in: a) *Once Upon a Mattress* b) *Hello, Dolly!* c) *Fade Out–Fade In* d) *Funny Girl*

8. Jerome Robbins choreographed *West Side Story.* Which budding choreographer played Baby John in the movie? a) Paul Taylor b) Bob Fosse c) Tommy Tune d) Eliot Feld

9. Who was Buoso Donati? a) an Italian Renaissance composer b) the creator of the role of Pollione in Bellini's *Norma* c) the corpse in Puccini's *Gianni Schicchi* d) the painter of Mozart's famous unfinished portrait

10. The 20-year-old Johann Sebastian Bach walked some 50 miles from Cöthen to Lübeck a) to apply for the post of court composer b) to hear the organist Dietrich Buxtehude c) to attend the premiere of his *St. Matthew Passion* d) to purchase a well-tempered clavier

YOUR CULTURE QUOTIENT

9-10 correct: The Concorde to Tahiti

6-7: A limousine to The Hamptons

2-5: The subway to Coney Island

0-1: A slow boat to China

ANSWERS: 1.a 2.d 3.b 4.b 5.b 6.a 7.c 8.d 9.c 10.b 11. Fred Astaire

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For information please call
Mary Alice Sutherland, Director,
Consolidated Corporate Fund,
212-875-5430
Lincoln Center
for the Performing Arts
70 Lincoln Center Plaza
New York, New York 10023-6585

Serious Fun! Lincoln Center

Serious Fun!, presented by Lincoln Center in association with IPA and sponsored by Philip Morris Companies Inc., bolts through Alice Tully Hall July 11 through August 3. The fifth season of this avant-garde series may be the boldest and most innovative ever, as today's groundbreaking artists offer their latest work in music, dance, theater, video, and performance art.

Thursday, July 11-Saturday, July 13
The Mysteries and What's So Funny?
Written and staged by David Gordon
Music by Philip Glass
Visual Design by Red Grooms
(New York premiere*)

Tuesday, July 16
JoHanna Went and DANCENOISE
Double bill featuring performance artists from each coast
(East Coast premieres*)

Wednesday, July 17
Frank Olivier, Keith Terry, and Leonard Pitt
Three performers from the San Francisco Bay Area
(East Coast premiere*)

Thursday, July 18
Medea
Directed, choreographed, and performed by Ann Papoulis, with text by Heiner Muller
Original songs by John King, music by Cherubini, Laibach, and Yma Sumac
Sets by Cis Bierinickx

Friday, July 19
The New World—Plan B
The Blue Man Group and Harry Kipper

Saturday, July 20
Art Zoyd
French art-rock ensemble in their American debut
(American premiere*)

Tuesday, July 23
Rachel Rosenthal—*Pangean Dreams*
Her latest multi-media work
(East Coast premiere*)

Wednesday, July 24-Thursday, July 25
Reno
A new work by this New York performance artist
(World premiere*)

Friday, July 26-Saturday, July 27
Laurie Anderson

Tuesday, July 30-Wednesday, July 31
Dance
A multi-media collaboration with choreography by Lucinda Childs, music by Philip Glass, and film by Sol LeWitt
(Major American revival)

Friday, August 2-Saturday, August 3
Megadance
Charles Moulton, Ann Carlson, Doug Elkins, and Elizabeth Streb
(World premieres*)

* Indicates works specially commissioned for Serious Fun!—made possible in part by the New Works Fund established by the Fan Fox and Leslie R. Samuels Foundation.

Opening concert begins at 7:30 p.m.; all other programs begin at 8 p.m. Call CenterCharge, (212) 721-6500.

In addition to sponsorship from Philip Morris Companies, Inc., Serious Fun! receives deeply appreciated support from The Harkness Foundations for Dance, Sydney and Frances Lewis, The Greenwall Foundation, National Endowment for the Arts, and New York State Council on the Arts.

Classical Jazz Lincoln Center

"The most important jazz program in America" (according to *The New York Times*) will bring the many voices of our country's original art form to Alice Tully Hall August 6-11. The celebrated Classical Jazz series is presented by Lincoln Center and sponsored by Cognac Hennessy. Trumpeter Wynton Marsalis, artistic advisor since Classical Jazz began five summers ago, will be performing in every concert, either headlining or as a member of the all-star Lincoln Center Jazz Orchestra.

Tuesday, August 6
"At the Court of King Oliver"
Dr. Michael White, clarinet
Wynton Marsalis, trumpet and cornet
Marcus Roberts, piano
Nicholas Payton, trumpet
Freddie Lonzo, trombone
Don Vappie, banjo
Wycliff Gordon, trombone
Reginald Veal, bass
Herlin Riley, drums

Wednesday, August 7
"Two Divas of Jazz"—Abbey Lincoln and Shirley Horn
With Branford Marsalis, tenor saxophone
Wynton Marsalis, trumpet
Buck Hill, trumpet
Toots Thielemans, harmonica
Cedar Walton, piano
Billy Higgins, drums

Thursday, August 8
"Kansas City Swing and Shout"
The Lincoln Center Jazz Orchestra—David Berger, conductor
Jay McShann, piano
Claude "Fiddler" Williams, violin
Charles McPherson, alto saxophone
Sir Roland Hanna, piano
Kenny Washington, drums
Jimmy Slyde, tap dancer

Friday, August 9
"Coltrane Serenade"
The Tommy Flanagan Trio
Joe Henderson, tenor and alto saxophone
Marcus Roberts, piano
McCoy Tyner, piano
Wynton Marsalis, trumpet
Todd Williams, tenor and soprano saxophone
Wes Anderson, alto saxophone
Charles McPherson, alto saxophone
Reginald Veal, bass
Roy Haynes, drums

Saturday, August 10-Sunday, August 11
"Portraits by Ellington"
The Lincoln Center Jazz Orchestra—David Berger, conductor
Milt Grayson, vocals
Andy Stein, violin
"Wild" Bill Davis, organ
Steve Nelson, vibraphone
Chuck Connors, bass trombone
Bill Easley, clarinet

All concerts begin at 8 p.m. Call CenterCharge, (212) 721-6500.

In addition to sponsorship from Cognac Hennessy, Classical Jazz receives generous support from The Rockefeller Foundation, The Aaron Diamond Foundation, The Horace W. Goldsmith Foundation, William H. Kearns Foundation, Edward John Noble Foundation, National Endowment for the Arts, and New York State Council on the Arts.

—Lisa Batchelder

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